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intelligible attempt to give a rational explanation of its facts ought to receive a respectful hearing. Moreover it may be that a desirable result will be best attained by 'considering literature as material for science;' but unless analogies err the body will still be more than raiment. An investigation which *a priori* concludes that everything in poetry is analyzable, that 'all the wonder and marvel are in our own brains,' that the poet's "inspiration" and his "message" are alike of no importance to us as students, seems little calculated to bring to many people that 'full and complete understanding of English poetry' to which Mr. Liddell bids us look forward. He expects this end to be attained by 'scientific effort;' but if his work is to be considered a fair example of such effort, the strongest charge to be brought against his book can be made against his theory also, and that is the charge of inadequacy.

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*The Italian Renaissance in England.* Studies by Lewis Einstein.  
New York: The Columbia University Press. 1902. Pp.  
xvii + 420.

The Italian Renaissance in England is a large subject, lasting in time a little more than two centuries, from Humphrey, Duke of Gloucester, brother to Henry V, to the closing of the theatres; Duke Humphrey died in 1447, and the London theatres were closed by Act of Parliament, September 2, 1642. There is no adequate treatment of the movement, either in English history or letters, perhaps because the successful historian of it, when he comes, will combine in a high degree two qualifications that are rarely found in unison—the historical sense and the literary faculty.

One phase of the subject is discussed in *Elizabethan Translations from the Italian*. This work, which appeared in four parts in the *Publications of the Modern Language Association*, 1895–1899, brings together for the first time, for comprehensive survey, all translations from Italian into English during the years 1550–1660. There are more than four hundred of these translations, on a great variety of subjects. The translators number some two hundred and fifty, and include nearly every writer, both famous and obscure, of the

reigns of Elizabeth and James. The Italian authors represented are quite as many, and go back to Petrarch and Boccaccio, so that the Italian part of the subject covers three centuries in time. The number of facts to be ascertained, studied, weighed, and set in order, is very great.

Mr. Einstein has drawn largely on this mass of material for the *Italian Renaissance in England*, but his treatment of the subject can hardly be said to be satisfactory. In some instances, Mr. Einstein falls into errors of a kind that knowledge of the facts at first hand would have led him to avoid ; in others, he has not taken the time or the trouble to verify and correlate his statements. Morally, Mr. Einstein's acknowledgment of his indebtedness to the earlier work is most unsatisfactory. More than one-half of the Printed Sources of information contained in Mr. Einstein's Bibliography are to be found in the *Elizabethan Translations from the Italian*. Sixty-four of these works, titles from the *Elizabethan Translations from the Italian*, are cited in Mr. Einstein's foot-notes, without reference to the source of authority. Seventy-two of these titles are mentioned in Mr. Einstein's text, some of them repeatedly. Nor do considerably more than one hundred direct allusions exhaust the indebtedness of the *Italian Renaissance in England* to the *Elizabethan Translations from the Italian* for matter and for ideas. But Mr. Einstein quotes the *Elizabethan Translations from the Italian* as his authority *twice* only throughout his book. The discrepancy between debt and acknowledgment is great, so great that it has not escaped the notice of the reviewer of the London *Athenæum*, who first called attention to it.

In general criticism, bibliography is a science. It deals with facts which it is perfectly possible to know accurately, to sift thoroughly, and to reason from logically. One of these facts is that the English language of any particular period should be spelled according to the spelling of that period. And a comparatively slight knowledge of historical spelling is sufficient to show that a mere misspelling is not an old spelling. Mr. Einstein, in borrowing from the *Elizabethan Translations from the Italian*, has undertaken to respell the old spellings, but he frequently breaks his rule, and the result is a mongrel English, neither Elizabethan nor modern. Florio's 'Second Fruites' (p. 106), for instance, records neither Florio's spelling of 1591, 'Frutes,' nor the modern 'Fruits.' On page 92 Thomas Hoby's English (1561) is respelled, except for the word "villany," which is not Elizabethan English—'vilany,' nor yet 'villainy.'

Mr. Einstein is extremely careless, also, in the wording of titles. Thomas Bedingfield's *The Florentine Historie written in the Italian tongue by Niccolo Macchiavelli*, etc., is cited (p. 298) as the 'Florentine History of Machiavelli,' and Stephen Gosson's *Playes Confuted in Five Actions* is called (p. 368) 'Plays confuted in five actions.' This inaccuracy might be attributed to careless proof-reading, if it were not repeated (p. 398). The 'Novelle of Arnalt and Lucenda' (p. 102) should read the 'novella of Arnalt and Lucenda;' but Hollyband's title is, *And a fine Tuscan historie called Arnalt & Lucenda*. 'Perimides and Philomela' (p. 362) is a made-up title. Given *Perimides the Blacke-Smith*, a novel dated 1588, and *Philomela, the Lady Fitzwaters Nightingale*, dated 1592, you eliminate the blacksmith, the nightingale, and Lady Fitzwaters, and get a new equation, 'Perimides and Philomela,' a novel which exists only in Mr. Einstein's account of the literary output of Robert Greene.

Another made-up title is even more curious. Girolamo Cataneo's *Tavole brevissime*, etc., translated by H. G., as *Most briefe Tables*, etc., is cited (p. 96) as Cataneo's 'Military Tactics!' The book is briefly described in *Elizabethan Translations from the Italian* (*Publications of the Modern Language Association*, 1898, p. 224) as a treatise on 'military tactics.' Mr. Einstein does not refer to the *Elizabethan Translations from the Italian* as a source of information about Cataneo, but if his made-up title is not the phrase of that work, put to new and strange uses, where did it come from? By no stretch of the imagination can 'military tactics' be said to translate *Tavole brevissime*. The *Elizabethan Translations from the Italian* must have been before Mr. Einstein at this point, for in the very next sentence but one of the same paragraph he goes on to say (p. 97) that Tartaglia wrote 'a great work on gunnery,' which was 'followed by another work compiled by Cyprian Lucar from the best authorities on the subject.' The very next title after Cataneo's *Most briefe Tables*, etc., in *Elizabethan Translations from the Italian*, is:

*Three Bookes of Colloquies concerning the Arte of Shooting in great and small peeeces of Artillerie: . . . Written in Italian . . . by N. T. [Niccolò Tartaglia] . . . translated into English by C.[yprian] Lucar . . . also . . . a Treatise named Lucar Appendix . . . to shew the office and dutie of a Gunner*, etc. London, 1588.

It will be seen that Lucar's book is not 'another work' 'following' Tartaglia's, as Mr. Einstein says, but is, in fact, a translation of Tartaglia, with an appendix of his own.

An error of the same sort, in which one work is split into two,

occurs a few pages farther on, where it is said (p. 106), 'Close after the *Second Fruites* (*sic*), followed the *Garden of Recreation*,' etc. Florio's title reads, *Florios Second Frutes . . . To which is annexed his Gardine of Recreation*, etc. London, 1591. The *Second Frutes* is a collection of Italian and English dialogues, with a reprint of Florio's *Giardino di Riecreatione*, of the same year.

Of inaccurate names Mr. Einstein furnishes forth a plenty. H. G., translator of Cataneo's *Tavole brevissime*, etc., just mentioned, is conjectured (p. 395) to be Henry Granthan, who translated Scipio Lentulo's *La Grammatica*, and Granthan becomes 'Grantham' (as also on page 399). Henry Granthan was tutor to Lord Berkeley's daughters, to whom he dedicated his *Italian Grammar*. He might of course have translated a work on military science, but no ground for the conjecture is assigned. Leonardo Bruni (Aretino) is everywhere 'Leonardo Bruno' (pp. 5, 7, 15, 20, 412); Alberico Gentili is uniformly 'Alberico Gentile' (pp. 303, 304, 414); 'Gerard Canigiani' (p. 247) is 'Gherardo Canigiani' (p. 256); Peter Whitehorne, who becomes 'Peter Withorne' (p. 400), suffers further indignity in the index (p. 420) by losing his Christian name; Jacopo Aconzio figures as 'Accontio' (p. 191), 'Jacopo Acontio' (p. 212), and 'Acontio' only in the index (p. 411).

'Petrus Martyr' (p. 209) is indexed, under M, as 'Peter Martyr' (p. 416); the full name, 'Pietro Martire Vermigli,' occurs only in the Bibliography (p. 404), where two titles, both to be found in Part III., page 179, of the *Elizabethan Translations from the Italian*, are cited. *The History of Trauayle in the West and East Indies* is cited in a footnote (p. 114) as 'Anglerius, *History of Travel*, 1577;' on page 411 the author is indexed under A, as 'd'Anghiera, P. M.' The correct name, 'Pietro Martire d'Anghiera,' is given on page 279 only, where *The History of Trauayle* and *The Decades of the newe Worlde*, are cited in the foot-notes (but without reference to the source of authority) from the *Elizabethan Translations from the Italian*.

The Italian painter of Queen Elizabeth wrote his name 'Federigo Zucharo.' He is catalogued in Vasari's *Lives*, etc. (ed. Blashfield and Hopkins) as Federigo Zucchero; in the *Dictionary of National Biography* as Federigo Zuccaro, Zucharo, Zucchero (this last spelling 'is only found in England, or derived therefrom'). 'Frederick Zuccaro' (p. 204) is neither Italian nor English. Apropos of bilingualism, the form '*lèse majesty*' (p. 232) is neither French nor English.

Pietro Bizzari's name is everywhere incorrectly spelled 'Bizari' (pp. 98, 111, 213, 308, 394, 412). Bizzari's history, referred to twice

vaguely (pp. 98, 394) as *Historia* only, is incorrectly dated (p. 394) '1568.' The work evidently is Bizzari's *Historia della guerra fatta in Ungheria dall'imperatore de' Christiani contra de' Turchi* (Lyon, 1569). On page 111 it is said that Bizzari dedicated his *History* to the Earl of Bedford. There is apparently a confusion here between Bizzari's *Historia*, etc., and his *Varia Opuscula ac Poemata* (Venice, 1565), of which the First Tract is dedicated to Queen Elizabeth, the Second Tract to Mary, Queen of Scots, and the Third Tract to the Earl of Bedford.

It is inaccurate to say (p. 81) that the first English translation of *Galateo* appeared in 1596, after both the French and Spanish translations. Robert Peterson's translation of *Galateo* came out in London in 1576, nine years before the Spanish translation of Bezerra (Venecia, 1585).

Again, the first edition of Ochino's sermons in English was not that of 1548, dedicated to the Duke of Somerset, as stated on page 208, but *Five Sermons, translated out of Italian into English Anno Do MDXLVII*, printed in London by R. C. [probably Robert Crowley] for William Beddell. Further, there is nothing to indicate that the 'enlarged edition' of Ochino's sermons, mentioned on page 209, contains the fourteen sermons translated by Ann Cooke (afterwards Lady Bacon), and referred to in the very next sentence as 'another and more interesting translation.' The enlargement was precisely the inclusion of Ann Cooke's translations. *Certaine Sermons of the ryghte famous and excellent clerk Master B. Ochine*, etc. J. Day [1550?], is a collection of twenty sermons, the first six translated by Richard Argentine, and the last fourteen by Ann Cooke. These last came out separately about the same time, under the title, *Fourtene Sermons, concerning the Predestinacion and Eleccion of God*, etc. By A. C. [Ann Cooke]. J. Day and W. Seres [1550?].

Turning to matters of opinion, one notes a certain tendency to overstatement, which might have been avoided by sounder knowledge. For example, Mr. Einstein says (p. 60), 'great numbers of manuals of courtesy' were written in Italy. William Michael Rossetti, writing on Italian courtesy-books for the Early English Text Society (1869), enumerates ten such books, from about 1265, the year of Dante's birth, to Giovanni della Casa's *Galateo*, of about 1550. Again (p. 61), we read 'scores of allusions can be found to these books in the English literature of the age, and especially to the *Cortegiano*,' etc. Professor Walter Raleigh (Intro-

duction to the *Book of the Courtier*, pp. lxxviii, lxxix) brings together the largest number of allusions to the *Cortegiano*, and they amount to ten in all. And again (p. 70): 'The popularity of similar books [on riding] was very great. Bedingfield was only one of their numerous translators.' Just three books on riding were translated from the Italian during the reign of Elizabeth, one about 1560, and two in 1584.

The history of the development of the novel as a literary form will not bear out the statement (pp. 155-6) that 'The growth of Puritanism encouraged novelists to attack the "Circean Charms" of Italy.' From a paragraph a few pages further on it would appear that Ascham's *Scholemaster* suggested this misapprehension of things. *The Scholemaster* does speak of 'the enchantments of Circe brought out of Italia to mar men's manners' (p. 162, but Ascham wrote 'Italie,' not 'Italia,' as here quoted). The Italianization of England was attacked by Puritan pamphleteers and by some of the dramatists, but the Elizabethan novelists did not 'attack' anything. They were story-tellers pure and simple.

Mr. Einstein exhibits a similar ignorance of the general facts of literary history on page 317, when he says, 'the Scotch Chaucerians, although familiar with a few of the Italian writers, failed to appreciate their true spirit.' The Scottish Chaucerians failed to appreciate the Italian poets for the same reason that they failed to appreciate the Pyramids of Egypt, because they were out of their ken. Mr. T. F. Henderson, editor of the *Centenary Burns* and of the new edition of the *Minstrelsy of the Scottish Border*, has managed to write his admirable history of *Scottish Vernacular Literature* without reckoning with the influence of a single Italian poet or writer in any kind, and for the excellent reason that the Scottish Chaucerians, in so far as they are not original, are French, not in the least degree Italian, in spirit, form, or subject-matter.

It would help to clear up the mystery of Shakespeare if it could be said, as Mr. Einstein has not hesitated to say (p. 370), 'His interest in the North [of Italy] can be accounted for by his fondness for Bandello and certain of the *novellieri*.' As a matter of fact, Sidney Lee (*Life of William Shakspeare*) and A. W. Ward (*History of English Dramatic Literature*) index under Bandello three Shakespearean plays only, and the stories of all three were accessible to Shakespeare in contemporary translations. Mr. Lee refers *Romeo and Juliet* immediately to Arthur Broke's poem, *The Tragical Historye of Romeus and Juliet* (1562); *Much Ado About Nothing*

(the plot) either to an earlier play on the same theme, *A Historie of Ariodante and Genevora* (1583), or to Sir John Harington's *Orlando Furioso in English Heroical Verse* (1591); and *Twelfth Night* to the *Historie of Apolonius and Silla*, in *Riche his Farewell to Militarie Profession* (1581).

There remain still fourteen Shakespearean plays whose plots or scenes or color are Italian in some sort, but the sources are so varied and so widely scattered in Greek, Latin, Italian, French, and Spanish literature that it is not possible to say of Shakespeare that he cared particularly for any one Italian novelist, or for the *novellieri* as a class.

The treatment of a large subject under a few heads is admirable in the hands of a good writer. On the other hand, no method is more to be avoided by the writer who has not thoroughly mastered his subject, for it is sure to betray him into repetition and a distressing tenuity of matter in spots. The seams show in the *Italian Renaissance in England* at page 186, on the Italians in England, which repeats in effect page 90 on the Courtier; so also page 249, on the Italian merchant in England, repeats page 156 on the Italian danger; page 346, on Italian influence in English poetry, repeats page 182, on the Italians in England; page 382, on Ruberto Ridolfi, repeats page 273, on the same person. A statement about Richard Atkins, page 159, is repeated in almost the same language on page 384. The same quotation from Gosson does duty at pages 167-8 and 365. The fact that Sir Horatio Pallavicino equipped a ship against the Armada is mentioned three times (pp. 95, 268, 274). A sentence on this worthy (p. 276) reads: 'His own family, by a rather remarkable series of alliances, married Cromwells, and broke away entirely from their Italian ties.' The wording suggests the Frenchman's inquiry in Philadelphia, 'What ees a Biddle?'

The numerous inaccuracies of this book crop out in the foot-notes and index. The name, Mellin de Saint-Gelais, is one of the few that get indexed out of the foot-notes, but let no one look for it under S, for it will be found, oddly enough, under M (the surname incorrectly spelled, 'Saint-Gelays'). So Giovanni della Casa is indexed under D. There is no such madrigalist as 'Nannio' (pp. 349, 417). J. A. Froude's edition of William Thomas' *The Pilgrim* is dated in the Bibliography (p. 404), '1561,' for '1861.' Under 'Ubal dini, P,' in the index, '180' should be '190.' Very few titles are indexed, and most names of persons appear without Christian names or initials.

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